

UNIVERSITY OF TORONTO FACULTY OF MUSIC
2000-2001 Season

WIND SYMPHONY & CONCERT BAND

Stephen Chenette & Jeffrey Reynolds, Conductors

Friday, February 2, 2001

8 p.m.

MacMillan Theatre

FACULTY
of MUSIC



UNIVERSITY
OF TORONTO

Where Great Music Meets Great Minds

Faculty of Music

Presents

WIND SYMPHONY & CONCERT BAND

Concert Band - Jeffrey Reynolds, conductor

Jan Van der Roost
(b. 1956)

Rikudim: Four Israeli Folk Dances for Band

Joseph Horovitz
(b. 1926)

Concerto for Euphonium and Wind Band
Second movement—Pastorale
James Housego, euphonium

Aaron Copland
(1900-1990)

Variations on a Shaker Melody
from *Appalachian Springs*

W. Rimmer
(1862-1936)
trans. by Chris Mayo

Hailstorm: for Cornet solo and Wind Band
Ryan Baker, cornet

John Barnes Chance
(1932-1972)

Incantation and Dance

Gustav Holst
(1874-1934)
trans. by James Curnow

Jupiter, the Bringer of Jollity
from *The Planets*

INTERMISSION

Wind Symphony - Stephen Chenette, conductor

Tibor Polgar
(1907-1993)

Notes on Hungary

- I Sunrise
- II Children playing
- III A Song of Homesickness
- IV Gypsy Song
- V In the Soldier's Camp

Carl Maria von Weber
(1786-1826)
arr. Jeff Girard

Concerto No. 2 for clarinet
III Rondo

Shawn Pellegrin D'Oliveo, clarinet

Walter Sinclair Hartley
(b. 1927)

Concerto for Alto Saxophone
II Andante

Shannah Nachoff, saxophone

Malcolm Arnold
(b. 1921)
(arr. John Paynter)

Four Scottish Dances

- I Pesante
- II Vivace

Janice Waldron Crewe, conductor

Carlos Chávez
(1899- 1978)
arr. Frank Erickson

Sinfonia India

FRED PERRUZZA, DIRECTOR OF OPERATIONS, MACMILLAN THEATRE
GEORGE MILENOV, TECHNICAL ASSISTANT

Meet the Artists

Stephen Chenette had a distinguished performing career before joining the Faculty of Music in 1972. He played in major symphony orchestras for sixteen years, holding the position of principal trumpet with the Minnesota Orchestra, Boston Pops, St. Paul Chamber Orchestra, and Denver Symphony, and appearing as a soloist with numerous orchestras. His trumpet teachers include Arnold Jacobs, Armando Ghitalla, William Vacchiano, Rafael Mendez, and Samuel Krauss. He received extensive training as an orchestral conductor studying with Leonard Bernstein, Hans Swarowsky, Frederick Fennell, Richard Lert, and Jean Morel, and is the conductor of the Hannaford Street Silver Band on two compact discs. A charter member of the International Trumpet Guild, he was twice elected Secretary, and is in his fourth term on its Board of Directors. His research includes the physiology of wind instrument performance, the French repertoire for trumpet and cornet, and European Brass Pedagogy. His articles and reviews have been published in *The Instrumentalist* and the *ITG Journal*. Since 1998, he has made three trips to Russia and the Ukraine as guest conductor with professional wind bands.

Jeffrey Reynolds has been at the Faculty of Music for 18 years, after an extensive performing career as a trumpeter, including stints with the Calgary Philharmonic and the Victoria Symphony. After touring with the Orchestra of the Royal Winnipeg Ballet he began freelancing in the Toronto area, appearing with the Stratford Festival Orchestra, the Hamilton Philharmonic and the Hannaford Street Silver Band among other organizations, and playing many theatre and recording engagements. Currently, he is the Assistant Co-ordinator of Performance and Lecturer in Performance and Music Education at the Faculty of Music.

Ryan Baker is currently in second year trumpet performance at the Faculty of Music, studying with Barton Woomart. He is a member of the Toronto Symphony Youth Orchestra and the Weston Silver Band among other ensembles, and has performed with the Intrada Brass. He has attended the National Music Camp of Canada as student and counsellor for the past 8 years.

Janice Crewe received her undergraduate degree at the University of Houston. She has taught instrumental music in Texas and Ontario for the past twenty years. During her eleven years at Oakville-Trafalgar Highschool, her ensembles won numerous gold medal awards, including three at MusicFest National Competition. She is currently studying conducting with Stephen Chenette.

Shawn Pellegrin D'Olivo is a third year performance clarinet major. He is a student of Max Christie and has just completed his third year recital. Shawn started playing the clarinet in grade eleven and hopes to further his studies after his graduation in 2002 from U. of T.

James Housego is a third year euphonium performance major. He is currently performing with the University of Toronto Wind Symphony, Tuba Ensemble, the National Band of the Naval Reserve, and the Toronto Youth Wind Orchestra. James has studied euphonium with Paul McGarr, Marc Donatelle, Steven Mead, and Sal Fratia. at the University of Toronto Faculty of Music.

A Toronto native, **Shannah Nachoff** is currently in her third year of studies in performance at the Faculty of Music. A student of Alex Dean, Shannah has participated in masterclasses and workshops with Paul Brodie, James Umble, Maria Noelle Luzardo and Eugene Rousseau. Shannah has performed in several New Music ensembles and performs with the Toronto Wind Orchestra.

Concert Band 2000-2001

Flute

Laura Bates *piccolo*
Erin Bell
James Buchanan
Tina Chen
Shannon Emmett
Jana Foley
Tasha Forster
Tracey Miller
Julia Spencer
Deborah Wood *piccolo*

Clarinet

David Eastmond
Deena Gotfrit
Brian Harman
Daniel Hasznos
Sandra Kremer
Ingrid Liao
Lilibeth Luczon
Julie McCreary
Carley Mellan *bass*
Rebecca Sajo *alto*

Oboe

Christina Chen
Grace Nakamura *Eng. horn*
Hannah Oh

Bassoon

Spencer de Man

Saxophone
Sam Best *alto*
Laura May Elston *baritone*
Lucille Mok *alto*
Elaine Mead *alto*
Patricia Stanton-Rhind *tenor*

Trumpet

Benjamin Cheverie
Benjamin Devries
Shauna Garelick
Christopher Giffin
Karen MacAskill
Joseph Millones
Linda Park
Danielle Treacy
Michael Samotowka

Horn

Christopher Bagan
Allison Burrill
James Gass
Christina Hough
Megan Rawlings

Trombone

Crystal Brown
John Brown *bass*
Sean Corcoran
Daniel Main
Darren Wright

Euphonium

Brad Dickson
Scott MacInnes

Tuba

Antoine Buttigieg
Jennifer Cresswell
Derek Oxley

Percussion

Jamie Drake
Lindsay Fitzsimmons
Ian Gibson
Darren Jahn
Peter Jones
Brian Lahaie
Christa Mercey

Double Bass

Peter Olsen

Harp

Alyssa Michalsky

Wind Symphony 2000-2001

Flute

Sally Caryl
Marisa Cervini
Sonia Dragomir
Caroline Hodes
Heather Jay *picc*
Lisa Kilgour
Linda Morana
Gina Panattoni
Alexander Schuermer *picc*

Clarinet

Claire Harvey
Nina Hollington
Chris Mayo
April Nauta
Allison Norman *bass*
Sean Pellegrin D'Olivio
Carli Sussman *bass*
Penelope Sutton
Robert Tite
Mitchell Yolevsky
Mai Yoshioka *E-flat*

Oboe

Jonathan Leung
Lief Mosbaugh
Leanne McMurray

Bassoon

Sean Gates
Grytsje Schurer
Adele Small

Saxophone

Scott Cameron *tenor*
Peter Hasek *baritone*
Miguel Malaco *alto*
Shannah Nachoff *alto*
Ashley Weisdorf *alto*
Matt Weil *alto*

Trumpet

Ryan Baker
Ted Clark
Samantha Clarke
Lori Dyer
Mindy Funk
Lisa Giffin
Nora Nolan

Horn

Stephanie Braet
Abraham Jonas
Melissa Ross
Le Dieu Tran

Trombone

Matthew Banks
Scott MacInnes *bass*
Tanya Sudy
Alen Zawany

Euphonium

James Housego

Tuba

Jeremy Avery
Allen Carter
Michael Medeiros

Percussion

Jamie Drake
Michael Gambacurta
Charlene Jack
Brian Lahaie
Ainsley McNeaney

Double Bass

Peter Olsen
Martin Smyth

Harp

Cécile Denis

Programme Notes

Van der Roost: Rikudim

"Rikud" means "dance" in Hebrew. This suite in four movements was inspired by Jewish dances, but is an original composition, employing tonality, rhythm and instrumentation reminiscent of Hebrew folk music. They were composed in 1986.

Rimmer: Hailstorm

Hailstorm(s) is a virtuoso solo in the British brass band repertory. William Rimmer (1862-1936) composed many brass band works and led several bands to the British National Championships, groups with colourful names such as the Besses o' th' Barn Band and Fodens Motor Works Band as well as the internationally renowned Black Dyke Mills Band.

Copland: Variations on a Shaker Melody

When Copland returned to the United States from his studies in France in 1924, he was determined to create a distinctively American music. In the ballet score *Appalachian Spring*, completed in 1944, he used the obscure Shaker tune, *Simple Gifts*, to depict, in a series of variations, the daily life of a Shaker community around the time of the Civil War.

Joseph Horowitz: Euphonium Concerto

Originally composed for brass band in 1972 on a commission from the Arts Council of Great Britain, this 3-movement concerto was transcribed for wind band by the composer in 1999. The second movement is a pastorella invoking "the mysteriously beautiful Border Country" of Great Britain.

John Barnes Chance: Incantation and Dance

Composed in 1960, this piece employs timbral and rhythmic contrast to move from a "chant of magic spells or rites" in the low register of the flutes to an orgiastic dance, with all of the resources of the wind band at full volume.

Polgar: Notes on Hungary

Tibor Polgar was born in Budapest in 1907 and graduated from the Ferenc Lizst Academy of Music, where he studied with Zoltan Kodály. For twenty-five years, he was head of music with the Hungarian Radio and conductor of its symphony orchestra. Mr. Polgar was a prolific composer whose works included operas, radio and film scores (including the movie "In Praise of Older Women"), chamber music, and vocal, orchestral, and solo compositions. He was a member of the University of Toronto's Opera Department and Canadian Opera Company music staff for a number of years.

Notes on Hungary was commissioned by the University of Toronto Concert Band, with a grant from the Ontario Arts Council, and was first performed in 1970. The themes are folk music, treated very freely.

I **Sunrise:** the last minutes of the rising sun at the summer daybreak.

II **Children Playing:** gay children are romping while singing their cheerful songs.

III **A Song of Homesickness:** the main theme of this movement is one of the most heart-rending sad songs of the country. The words of the song, in a free translation, are:

I started my way from my beautiful country

From the famous little Hungary,
I glanced back when half way
And tears came to my eyes...

IV **Gypsy Song:** a mocking song on gypsy melodies.

V **In the Soldiers' Camp:** a recruiting song which develops into a fiery dance.

Arnold: Four Scottish Dances

Supplying his own program notes for the Four Scottish Dances, Malcolm Arnold wrote, "These dances are all based on original melodies but one, the melody of

which was composed by Robert Burns. The first dance is in the style of a slow strathspey – a slow Scottish dance in 4/4 meter – with many dotted notes, frequently in the inverted arrangement of the “Scotch Snap”. The name was derived from the strath valley of Spey.

The second, a lively reel, begins in the key of E flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E flat.

Born on October 21, 1921 at Northampton, England, Malcolm Arnold today enjoys the reputation in his native land as the most uninhibited of all England's living composers, both for what he says and how he says it. He was educated at the Royal College of Music in London, where he majored in composition with Gordon Jacob. He performed professionally as a trumpet player in the BBC Symphony and the London Philharmonic, and since 1948 he has devoted his talents almost exclusively to conducting and composing. Included in Malcolm Arnold's compositions are symphonies, concertos, chamber music for ensemble and solo instruments, and a variety of film scores including “1984”, “The Inn of the Sixth Happiness” and “The Bridge on the River Kwai”.

John P. Paynter was born and raised in Mineral Point, Wisconsin where he received his early training in music. He entered the School of Music at Northwestern University in 1946 and earned B.M. and M.M. degrees in theory and composition. Starting in 1953, Paynter was Director of Bands at Northwestern University. He was conductor for the University's musical productions. Under his direction the Northwestern University “Wildcat” Marching Band, Symphonic Wind Ensemble, Concert Band and Symphonic Band all rank with the finest of their kind. Paynter was editor of the New Music column of the Instrumentalist music magazine. He was an active composer and arranger as well, with some 400 works to his credit.

Chàvez: Symphonia India

Carlos Chàvez's *Symphonia India* is a work with explicit and deep folk roots. The composer used as raw material for his symphony some melodies from three Mexican indigenous groups: the Huichol from the state of Nayarit, the Seri and the Yaqui from the state of Sonora. In blending these melodies to his symphony's texture, Chàvez had respect for their rhythmic content, which being irregular by nature resulted in an astonishing rhythmic variety. There are frequently alternating episodes in double, triple and compound time. As an element of contrast to the irregular rhythm pervading most of the symphony, Chàvez builds the rugged ending of the work on a long, sustained coda of 126 bars of unchanging 6/8 time in which brass and percussion instruments come to the forefront.

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UNIVERSITY
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2000-2001

Wind Symphony and Concert Band with U of T Music Alumni

A Chenette Celebration

Stephen Chenette, conductor; Peter Stoll, clarinet

Saturday, March 31, 8 p.m.
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Court	Celebration Fanfare
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Dr. Arthur Plettner
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